

Doctoral (PhD) dissertation theses

IN-BETWEEN POSITIONS

**Mediatic Norm-Breaking and Norm-Breaking
Bodies in Contemporary Hungarian Literature**

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1. Objectives of the dissertation, the topic

The subject of this doctoral dissertation consists of such works of contemporary Hungarian literature that present themselves as literary pieces yet transgress the publicational and discursive norms of literature. The medially complex works chosen as the subject of these chapters contain representations of various human bodies that likewise transgress norms that apply to them. The interpretations aim to map the possible correlations between these two transgressions: between the medial complexity of the analyzed works and their ways of representing or performing human bodies. In other words, the central question is: how do transgressive works represent transgressive bodies?

The dissertation draws on the possible connections between the medial and the bodily transgression of norms through the analysis of the following four works: Kele Fodor Ákos's *Echolália*, Molnár T. Eszter's *Teréz, vagy a test emlékezete*, Nádas Péter's *Saját halál*, and Tóth Kinga's *Írmag / Offspring*.

The corpus of analyses is chosen from the last thirty years of Hungarian literature. In line with the primarily literary interpretative tools used in it, the research solely includes analyses of works that contain textual segments. The focus of

the analyses lies on the textual segments; all other components are interpreted in connection with them. A further constraint is that only such works are included in the dissertation that have at least partially been published in book form.

Each of the analyzed works puts an emphasis on representations of human bodies or human functions that differ from the social norms depicted in them. The represented human bodies can often be interpreted as media themselves, thus opening the possibility to study the connections between the human body and the body of the book.

The order of analyses is determined by the respective significance of textual segments in each interpreted work. As the dissertation progresses, the books discussed put less emphasis on the written word and reading, and more on other media and other modes of reception. Accordingly, the first analyzed piece is *Saját halál* ('Own Death') by Nádas Péter. This work exists in solely textual variants, as well as in intermediary forms. The second analysis centers around *Teréz, vagy a test emlékezete* ('Teréz, or the Memory of the Body') by Molnár T. Eszter. This book is also dominated by its textual segments – even in the images – but the novel was exclusively published in mixed media format.

This is followed by the interpretation of *Írmag* / *Offspring* by Tóth Kinga, and finally, that of *Echolália* by Kele Fodor Ákos. Both works contain relatively large amounts of non-textual segments, which also play a central role in them. Kele Fodor's work, however, presents the readers with significant difficulties; it is the furthest from readability.

This order is not only arranged in terms of textuality and readability but also follows the increasing difference of the works from traditional uses of media. (This difference is, naturally, connected to their chronological order, as *Saját halál* was written in the mid-2000s, and the other three were published in the late 2010s.) Although the relative importance of text and reading seems to gradually diminish, reflection on language stays important in all the analyzed works.

2. Methods of the dissertation

The dissertation explores the questions raised in the form of four case studies. These four interpretations have a coherent theoretical background; however, their methodologies are manifold. Differences between the methodologies used arise from the hope to follow the various textual, medial, and material constructions of the interpreted works.

2.1 Mediality, intermediality

The medial interpretation of the analyzed works is based on anthropologically focused theories, such as those of Marshall McLuhan, Jay David Bolter and Richard Grusin, Werner Wolf, and contemporary theories based on the paragone debate of the Italian Renaissance and forward.¹ Following these, the interconnectedness of the human body and media is clear,² just as the re-mediatizing nature of media.³

¹ For example, Mitchell quotes and interprets Gotthold Ephraim Lessing here: W. J. T. MITCHELL, *Iconology: Image, Text, Ideology*, The University of Chicago Press, Chicago/London, 1986, 104.

² Following the theory that any medium is an extension of people. Marshall McLuhan, *Understanding Media. The Extensions of Man*, MIT Press, Cambridge, Mass., 1994, 3–4.

³ Jay Davin BOLTER – Richard GRUSIN, *A remedializáció hálózatai*, trans. BABARCI Katica, Apertúra 2011 tavasz,

The conventional theories expressing that media are structures using fixed forms (implicitly or explicitly) state that they have their own specific tools, ways of mediation, and even materiality. That is, these specificities, these differences allow us to distinguish between various media forms.⁴ These approaches gain relevance throughout the analyses in terms of the disruptions caused by various media taking over each other's functions, characteristics, and conventions.

Specific media can be most clearly observed in such contexts, where mediation is disturbed. (As opposed to the way the usual function of media is described as “hiding behind” the mediated content.)⁵ Although art in general has the potential to function as a supportive context for the show of mediation, the last 100 years presented several artistic traditions that directly aimed for the exhibition of media and medial disturbances.⁶

<https://www.apertura.hu/2011/tavasz/bolter-grusin-remedializacio-halozatai/>
(last accessed: 2025. 12. 08.).

⁴ Werner WOLF, *Intermediality = Routledge Encyclopedia of Narrative Theory*, eds. David HERMAN – Manfred JAHN – Marie-Laure RYAN, Routledge, London/New York, 2005, 252–256, 253.

⁵ OLÁH Szabolcs, *Médium = Média- és kultúratudomány. Kézikönyv*, eds. KRICSFALUSI Beatrix – KULCSÁR SZABÓ Ernő – MOLNÁR Gábor Tamás – TAMÁS Ábel, Ráció, Budapest, 2018, 314–321, 315–316.

⁶ *Ibid.*

Noise recorded by media is an instant of such disturbance,⁷ just as the event of a medium showcasing itself by not (or not conventionally) fulfilling its potential. That is, when a medium leaves its usual functions,⁸ or even takes up that of another medium. The corpus interpreted in this dissertation shows examples of both phenomena: the noise-music performances of Tóth Kinga can be seen as presentations of recorded noise, while Kele Fodor Ákos's book includes pages where the viscosity of textual segments overrules their literal comprehensibility, so the visual and textual features of media are mixed.

Theories of material philology urge the interpreter to inspect the physical features and context of any work: place and date of publication, composition and structure, footnotes, etc.⁹ Considering one piece of art can be published in several different forms and on various occasions, these co-existing publications

⁷ See: KULCSÁR-SZABÓ Zoltán, *Irodalmiság és medialitás a költészetben*, Alföld 2004/4., 34–59, 42–43.

⁸ About what different media can mediate and how, see: Marie-Laure RYAN, *Media and Narrative* = *Routledge Encyclopedia of Narrative Theory*, eds. David HERMAN – Manfred JAHN – Marie-Laure RYAN, Routledge, London/New York, 2005, 288–292, 290.

⁹ George BORNSTEIN, *Hogyan olvassuk a könyvoldalt? Modernizmus és a szöveg materialitása*, trans. VINCE Máté = *Metafilológia I. Szöveg – variáns – kommentár*, eds. DÉRI Balázs – KELEMEN Pál – KRUPP József – TAMÁS Ábel, Ráció, Budapest, 2011, 81–117, 83.

make up parallel meanings which all simultaneously exist and count as valid, even authentic versions of the same work.¹⁰

My dissertation interprets books that are primarily literary pieces, including non-textual elements. They present all the various media forms and contents under the same title, as one entirety of a work. As such, they are examples of intracompositional heterogeneity following Wolf's terminology.¹¹

Since the dissertation itself is mainly textual, it is important to reflect on the limitations of textual interpretation: even though language itself is a heteromedial form, it is not self-evident whether the linguistic discourse is capable of capturing intermedial matters.¹²

2.2 Breaking the norms

Following Jens Schröter's description of the connection between medial heterogeneity and social heterogeneity,¹³ the dissertation assumes that if medial form and the heterogeneity of the

¹⁰ *Ibid.*, 82–83.

¹¹ WOLF, *Intermediality*, 253.

¹² SÁNDOR Katalin, *Közelítések a médiumköziség kérdéseihez I.*, Iskolakultúra 2006/1., 17–36, 19.

¹³ Jens SCHRÖTER, *The Politics of Intermediality*, Film & Media Studies, 2010/2., 107–124, 114–115.

represented are interconnected, their transgression of normative boundaries might also correlate.

Following the ideas of the previous chapter, breaking the medial norms could be understood as deviation from the usual or traditional use of media.¹⁴ Nevertheless, human bodily norm-violation can be approached from various contexts and theories. The sociological concept of the norm entails the behaviour expected from all members of a specific group, and differing from it constitutes deviance.¹⁵ From the viewpoint of medical humanities and medical history, norm means normality and health, hence norm-breaking can present itself as illness or bodily dysfunction.¹⁶

The interpreted literary works introduce numerous bodily norm-breakings. The actor of the poem *Echolália* violates societal and behavioural norms by inserting pieces of different dialogues into speech („más / korábbi beszéd- vagy szövegösszefüggésből merített / mondatsorokat szúr be a párbeszédbe”¹⁷), considering that in this case, coherent speech

¹⁴ RYAN, *Ibid.*

¹⁵ Anthony GIDDENS, *Szociológia*, trans. NAGY Miklós, Osiris, Budapest, 2003, 61, 138.

¹⁶ Georges CANGUILHEM, *A normális és a kóros*, trans. GERVAIN Judit, Gondolat, Budapest, 2004, 11, 50.

¹⁷ KELE FODOR Ákos, *Echolália*, Prae.hu–Palimpszeszt, Budapest, 2016, 14.

would be normative. Meanwhile, the narrator in Nádas's prose, experiencing respiratory difficulties, describes his state as not finding enough air in the air („[n]em volt levegő a levegőben”¹⁸); in this case, deviation from the experience of others, of healthy others, showcases the norm-breaking of the ill.

2.3 Norm-breaking bodies

The doctoral thesis understands human norm-violation as the transgression of or deviation from the rules, expectations, and presuppositions of the represented world. In this sense, it juxtaposes the body, the materiality of the books, with that of the represented human bodies.

Investigating bodily representations, the basis theories entail the cultural coding of the body as well as its image. The literature of body techniques (Körpertechniken)¹⁹ is put into dialogue with the theory of identity construction by Donna Haraway²⁰ showing that body techniques are just as interpretation-based as identities.

¹⁸ NÁDAS Péter, *Saját halál*, Jelenkor, Pécs, 2004, 91.

¹⁹ Erhard SCHÜTTELZ, *Testtechnikák*, Tiszatáj 71/2. (2017), 92–104, 94–98.

²⁰ Donna J. HARAWAY, *Kiborg kiáltvány: tudomány, technika és szocialista feminizmus az 1980-as években. Ironikus álom egy közös nyelvről integrált*

The four primary works that the dissertation centres around show the (re)produced bodies, humans, and human functions in such situations that put the focus on their relation to the norm(s). Various schools of feminism are suitable political-critical frameworks to explore the differences from the norm, since they are capable of reflecting upon the viewpoints that otherwise seem natural or neutral, universal, or immanent.²¹ Thus, this work leans on the works of such feminist authors as Judith Butler or Kérchy Anna.

My case studies demonstrate that the speaking or narrating bodies, the bodies of characters, and the bodily experiences of the potential readers are all in interaction with the narrative, poetic, or linguistic structure of the text. This can be explained from the viewpoint of corporeal narratology,²² and that of the embodied human²³ just as well as through the mediality of the poetic. The mediality of the poetic can assure a relevant context to the above-explained relations by reflecting

áramkörbeli nők számára, trans. KOVÁCS Ágnes, Replika 51–52 (2005), 107–139, 113.

²¹ KÉRCZY Anna, *A nő nyelvet ölt. A feminista narratológia dilemmái és a korporeális narratológia lehetőségei* = Uő., *A nő nyelvet ölt. Feminista narratológiai, esztétikai és testelméleti tanulmányok*, JATEPress, Szeged, 2018, 43–96, 46.

²² DANIEL PUNDAY, *A Corporeal Narratology?*, Style 34/2. (2000), 228–229.

²³ JABLONCZAY Tímea, *A test narratológiája*, Helikon 2011/1–2., 97–116, 104.

on the connection between poetic form and the body. What Thomas Couser calls *bodily focused prose* is in fact the poetic function of the language, raising above all other communicative functions, that is, then in other words, the creation of poeticism.²⁴

As Kulcsár-Szabó Zoltán states, once other types of media appear beside writing, the material aspect of the words come forward, that is, their media-specific character.²⁵ Therefore, it is true to the central primary works of this dissertation (as it is potentially to all *poetic* texts) that the intermedial features of a textual piece might reinforce its materiality *as a textual piece*. Considering that the materiality of the text is in direct contact with its reader's body, it can directly affect that.

On the other hand, the connection between the reader's body and the text can be explained regarding the mood and its components. Hans Ulrich Gumbrecht suggests that *reading* the mood is a way to explore the relationship between language and the reality outside of it (that is, the physical reality).²⁶ The mood

²⁴ Quoting and interpreting Jakobson's model: KULCSÁR-SZABÓ Zoltán, *Irodalmiság és medialitás a költészetben*, Alföld 2004/4., 34–59, 38.

²⁵ *Ibid.*, 45.

²⁶ Hans Ulrich GUMBRECHT, *Hangulatokat olvasni*, trans. CSÉCSEI Dorottya, Prae 2013/3., 9–25, 12–13.

then is constituted of (following Gumbrecht) such effects that correlate well with Jakobson's notion of the poetic function.²⁷ Poeticism thus reinforces the presence of texts, which Gumbrecht defines as the relationship in which things relate to our bodies simultaneously with the habit of attributing meaning to them.²⁸

²⁷ *Ibid.*, 13.

²⁸ *Ibid.*

3. Summary of findings

The introduction of the dissertation lays the groundwork for the interpretations in the following four case studies by reviewing contemporary theories of the body, bodily representations, norms, and media, and highlighting their relevant trends in terms of the chosen topic. The four case studies analyze works that are all transgressive and norm-breaking, both in terms of their use of media and in terms of the human bodies represented in them.

The second chapter, the first analysis, focuses on Nádas Péter's album, *Saját halál*. In this book, the separation of medially heterogeneous sections is further intensified by the discrepancy between the life cycle of a human and that of nature. At the same time, these heterogeneous sections are intertwined in various ways, for instance, by their confinement within visual or textual frames as a means of rendering the immeasurable yet measurable.

This is followed by the interpretation of Molnár T. Eszter's novel, *Teréz, vagy a test emlékezete*. In this work, the memory and thus verbal expression are only afforded by bodily experience (or re-experience), and the new linguistic forms offered by the foreign land. The narrator utilizes the representation of the multilingual experience and that of the

bodily experience not only in textual form, but also in the presentation of collages of covered faces that draw on the tradition of writing on the body.

The third examined work is *Írmag / Offspring* by Tóth Kinga, yet another multilingual piece. On its pages, videos and audio materials, the graphic surface steps out of its role as background just as nature does (nature, which is traditionally regarded as self-evident and non-cultural), and just as the woman does (conceived as a natural resource). This questioning of established hierarchical structures goes along with the dissolution of clear boundaries in *Írmag / Offspring*, which results in various forms of hybridization.

The last analysis of the dissertation focuses on *Echolália* by Kele Fodor Ákos. This work performs hybridization on an even higher level than the previous ones, both in terms of humanity and of media. However, these contaminations do not result in new species or new media: rather, the system, the norm established in the volume is the breaking of rules itself – whether those rules are pre-existing or newly constructed.

The four works this dissertation takes under interpretation, together, mark a tendency of medial complexity coinciding with the representation of norm-transgressing human bodies. Although this correlation appears to be more dependent

on the selection of the analyzed primary works than strictly necessary. The works enlisted in the introductory chapter of the dissertation include many that either focus on bodily transgressions and remain solely textual, or that show various intermedial features and yet do not present a nuanced or strongly reflected image of the human body and bodily functions.

Even though the connection between medial and bodily norm-breaking does not seem to be necessary, contemporary Hungarian literature clearly exhibits a trend of works in which these two aspects are highly intertwined.



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List of publications related to the dissertation

Hungarian book chapters (4)

1. **Gregor, L.:** Hallgatás három nyelven: Molnár T. Eszter: Teréz, vagy a test emlékezete.
In: Az élet lármája : Biopoétika a 20-21. századi magyar prózában. Szerk.: Balajthy Ágnes; Fodor Péter; L. Varga Péter, Prae Kiadó, Budapest, 394-417, 2024. ISBN: 9786156675132
2. **Gregor, L.:** A költészet mint nyelvi zavar: Kele Fodor Ákos: Echolália.
In: Billenő egyensúly : Az Alföld Stúdió antológiája. Szerk.: Fodor Péter; Lapis József, Méliusz Juhász Péter Megyei Könyvtár és Művelődési Központ, Debrecen, 100-114, 2023, (Új Alföld Könyvek, ISSN 2560-1334 ; 11) ISBN: 9789639946248
3. **Gregor, L.:** "Szétszálazni a külső és a belső bonyodalmakat": A Saját halál mediális összefüggései.
In: Halál az irodalomban : A halál irodalmi és nyelvelméleti reprezentációi. Szerk.: Pataki Viktor, Fiala Irók Szövetsége, Budapest, 189-250, 2022, (FISZ Minerva Könyvek ISSN ; 16) ISBN: 9786155729867
4. **Gregor, L.:** Kísérlet (líra)olvasási rendszereink kimozdítására: Tóth Kinga: Írmag / Offspring.
In: "fényem nő: magam termelem" : Biopoétika a 20-21. századi magyar lírában. Szerk.: Balajthy Ágnes; Mezei Gábor, Prae Kiadó, Budapest, 430-446, 2022. ISBN: 9786156199560

Hungarian scientific articles in Hungarian journals (4)

5. **Gregor, L.:** Hallgatás három nyelven.
Stud. litt. 62 (1-2), 112-138, 2023. ISSN: 0562-2867.
DOI: <http://dx.doi.org/10.37415/studia/2023/62/13478>
6. **Gregor, L.:** / A törtvonal Tóth Kinga Írmag / Offspring című művében.
Irodalmi Szemle 2021 (10), 83-89, 2021.
7. **Gregor, L.:** Betegség, identitás, test: Határok Tóth Kinga Holdvilágképűek című kötetében.
Alföld. 72 (9), 59-67, 2021. ISSN: 0401-3174.
8. **Gregor, L.:** "Hogy mi mennyire hasonlítunk": Intermediális homogenitás Tóth Kinga Holdvilágképűek című kötetében.
Prae. 2019 (4), 40-51, 2019. ISSN: 1585-5112.





Other journal articles (1)

9. **Gregor, L.:** "füleinkről leengedjük a kezeket": Tóth Kinga: Írmag / Offspring.
Kulter. 2021, 1-4, 2021.

List of other publications

Hungarian books (4)

10. Ill. Hajós-Szabó, D.: szerk. **Gregor, L.:** A vihar titka. Szépirodalmi Figyelő Kiadó, Budapest, 65 p., 2025.
11. Sacco, J., ford. **Gregor, L.:** Goražde: biztonsági övezet. Szépirodalmi Figyelő Kiadó, Budapest, 227 p., 2026.
12. Burns, C., ford. **Gregor, L.:** Fekete lyuk. Szépirodalmi Figyelő Alapítvány, Budapest, 368 p., 2022. ISBN: 9786158186698
13. Szerk. Fejes, R., **Gregor, L.:** Transzmédia: Interdiszciplináris tanulmányok. Kijárat Kiadó, Budapest, 211 p., 2021. (Digi poszt / I.T.E.M. Alapítvány, ISSN 2732-2645 ; 2.) ISBN: 9786155160844

Hungarian book chapters (3)

14. Énekes, A. E., **Gregor, L.:** Identitáskonstrukció Lance Armstrong történeteiben: A gazfickó narratívái.
In: Irodalom és sport : testgyakorlatok, testtechnikák, testképek a sport irodalmi színrevitelében. Szerk.: Bednaries Gábor, Pataki Viktor, Fiala Írók Szövetsége, Budapest, 147-172, 2022, (Minerva könyvek / Fiala Írók Szövetsége, ISSN 2062-0772 ; 17.) ISBN: 9786155729850
15. **Gregor, L.:** Képregények, átmenetek: Slussz Kulcs Klán, Black Hole, Fruit of Knowledge.
In: Transzmédia: Interdiszciplináris tanulmányok. Szerk.: Fejes Richárd, Gregor Lilla, Kijárat Kiadó, Budapest, 27-63, 2021. ISBN: 9786155160844
16. **Gregor, L.:** Liminalitás és betegség Charles Burns Black Hole című képregényében.
In: Képregénykultúrák, műfajok, gyakorlatok. Szerk.: Maksa Gyula; Vincze Ferenc, Szépirodalmi Figyelő Alapítvány, Budapest, 95-132, 2020, (Tendenciák a kortárs magyar képregényben és képregénykutatásban ; 3) ISBN: 9786158132558

Hungarian scientific articles in Hungarian journals (3)

17. **Gregor, L.:** A hang képregényes ábrázolása David Small Stitches című memoárjában.
Szépirod. Figy. 21 (5), 27-39, 2022. ISSN: 1585-3829.





18. Énekes, A. E., **Gregor, L.**: Identitáskonstrukció Lance Armstrong történeteiben: A gazfickó narratívái.

Tempevölgy. 2, 58-68, 2021. ISSN: 1789-9265.

19. **Gregor, L.**: Ahol a semmi van.

Szépirod. Figy. 18 (4), 112-116, 2019. ISSN: 1585-3829.

Foreign language scientific articles in Hungarian journals (1)

20. **Gregor, L.**: Border Crossing in the Textual World of Ádám Bodor.

Contact Zones. 3 (1), 54-63, 2018. EISSN: 2498-8901.

Other journal articles (17)

21. **Gregor, L.**: A versbeszélő geometriája: Gregor Lilla és Matuz Bence beszélgetése Erdős Attila és Telling András önműködő érvvesztés című könyvéről.

Alföld Online 2025, 1-4, 2025.

22. **Gregor, L.**, Pinczési, B.: A gerinc nélküli könyv: Tóbiás Krisztián Blondel tükör című kötetéről Gregor Lilla és Pinczési Botond beszélget.

Alföld Online 2024, 1-4, 2024.

23. **Gregor, L.**: "mit kell vagy mit lehet elmondani".

Műút. 2023 (83), 1-4, 2023. ISSN: 1789-2635.

24. **Gregor, L.**: Az olvasó játszótér: Iveta Merglová (ford. Pet'ovská Flóra), Ema elvan, Csirimójó Kiadó, 2020.

Nincs. 2023 (10), 48-50, 2023.

25. **Gregor, L.**: Milyen festő lenne Arvo Pärt.

Élet és Irodalom. 2023 (10), 1-4, 2023. ISSN: 0424-8848.

26. **Gregor, L.**: A "jelen diagnózisa".

Élet és Irodalom. 66 (7), 20-21, 2022. ISSN: 0424-8848.

27. **Gregor, L.**: Művi beavatkozás: Városháza - női gyógyítók és páciensek az orvoslás periferiáján.

Helikon. 2022 (1), 219-224, 2022. ISSN: 0017-999X.

28. **Gregor, L.**: Paranoid, inkonzisztens, csodálatos.

Élet és Irodalom. 2022 (33), 1-4, 2022. ISSN: 0424-8848.

29. **Gregor, L.**: Boldognak kell elképzelnünk Sziszüphoszt.

Litera 2021, 1-3, 2021.

30. **Gregor, L.**: Hc Svnt Dracones: Gregor Lilla kritikája a Rémesen népszerű. Szörnyek a populáris kultúrában című könyvről (Athenaeum, 2021) a legutóbbi Műútból.

Műút. 2021, 58-60, 2021. ISSN: 1789-2635.

31. **Gregor, L.**: Lehet erről írni? És kinek?

Litera. 2021, 1-4, 2021. ISSN: 2409-8698.





32. **Gregor, L.:** Mi van a fehér tajtékban?
Alföld. 72 (6), 108-111, 2021. ISSN: 0401-3174.
33. **Gregor, L.:** Legfeljebb fantasztikum.
Szépirodalmi Figyelő. 19 (6), 122-127, 2020. ISSN: 1585-3829.
34. **Gregor, L.:** Mielőtt még menő lett volna.
Alföld Online. 71 (4), 1-6, 2020. EISSN: 1586-698X.
35. **Gregor, L.:** Mindig Délnek.
Műút. 2020, 1-4, 2020. EISSN: 1789-2635.
36. **Gregor, L.:** "én pedig nem akarok választani": Neszlár Sándor: Egy ács nevelt fiának lenni.
Alföld. 70 (8), 120-124, 2019. ISSN: 0401-3174.
37. **Gregor, L.:** Egy madárgrófkisasszony emlékiratai.
Alföld. 69 (9), 122-125, 2018. ISSN: 0401-3174.

Hungarian conference proceedings (1)

38. **Gregor, L.:** Határátlépések Bodor Ádám (szöveg)világában.
In: Az idegenség diskurzusai : Válogatás a Sapientia EMTE Csíkszeredai Karán 2017. április 21-22. között zajlott Idegen/Străinul/Stranger című nemzetközi konferencia nyelv-, irodalom- és kultúratudományi. Szerk.: Lajos Katalin; Tapodi Zsuzsa, Státus Könyvkiadó, Csíkszereda, 184-190, 2017. ISBN: 9786066610681

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